

# ALEJANDRO GIUSTI BASS BOOK

Funk de Slap  
Hip-Hop



RICORDI

ALEJANDRO  
**GIUSTI**  
**BASS BOOK**  
de Slap

Funk  
Hip-Hop

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*Visite nuestra página en Internet: [www.guistifunk.com.ar](http://www.guistifunk.com.ar)*

Esta obra se terminó de imprimir el 2 de enero de 1999  
en MORELLO S. A. ARTES GRAFICAS - Santander 982 - Capital

ISBN 950-22-0476-X (Bass Book de Slap) Ricordi Americana S.A.E.C.

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# Prólogo

En los últimos años se han incorporado variadas técnicas relacionadas con el bajo. Este libro contiene material vinculado a estas nuevas técnicas musicales para tocar "slap".

Sin la necesidad de conocer la técnica del "slap", y siguiendo una ordenada evolución de las dificultades, podrás estudiar detalladamente: damping, ligaduras, arrastres, doble y triple pluck, rasqueo y notas dobles.

El libro consta de once capítulos en los cuales se examina minuciosamente desde los primeros pasos hasta los ejercicios más complicados. El último capítulo abarca 10 traks del CD **Barrio Funk**. Aquí tendrás la oportunidad de tocar con toda una banda compuesta por trompetas, saxos, teclados y la base de batería, guitarra y bajo.

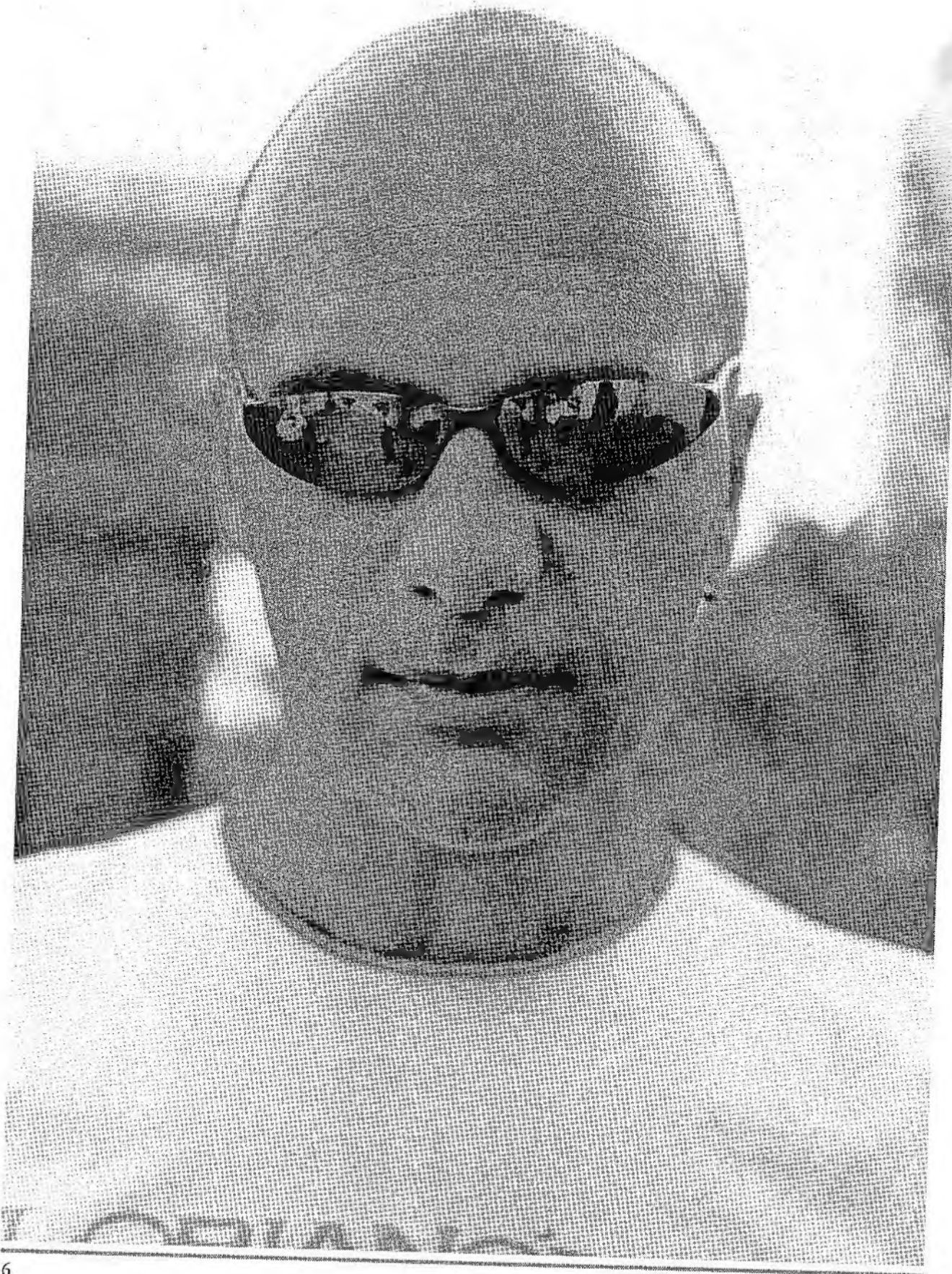
Estas son algunas de las posibilidades que te brinda este método de estudio:

- Un CD que acompaña al libro para facilitarte las cosas, así podés ir escuchando lo que vas leyendo en el texto.
- Hay un baterista y un guitarrista acompañando el bajo en cada base. De esta manera se enriquecen los ejemplos, agregando una cuota más musical al aprendizaje.
- Existen 51 tracks con separación estéreo: canal izquierdo: bajo y batería; canal derecho: guitarra y batería. Esto te da la posibilidad de bajar el canal izquierdo y convertirte en el bajista del trío, o sacar el canal derecho y tratar de pegarte al bajo grabado.

Con este método ampliarás tu vocabulario musical. No importa el género: desde Rock a New Age, podrás incorporar más información que te permitirá evolucionar en tu propio estilo.

*El autor*





# Capítulo 1

## Primeros pasos

Cuando escuchamos una línea de bajo slap, oímos en cada sonido, la suma de la nota más la percusión. Esa "parte del sonido" percusivo, se logra con la mano derecha de dos maneras principales: con el pulgar (también llamado thumb o slap), o con el índice (también llamado pluck o pop).

## Notas apagadas

A veces nombradas como mudas, muertas o fantasmas, su sonido es exclusivamente percusivo, esto se logra con la mano izquierda, asordinando las cuerdas con los dedos (foto 1). En cualquier lugar del diapasón, apoyamos los dedos sobre las cuerdas en forma plana, sin apretar, de esta manera enmudecemos el instrumento. Tengan en cuenta hacerlo en forma pareja (la misma presión para cada cuerda), y que por lo menos siempre sean dos los dedos, pues si apoyamos uno sonarán armónicos (les aclaro que armónicos en el bajo, son sonidos agudos, que en este momento no viene al caso tratar).

Las notas apagadas son cuatro, una por cuerda y se escribe con una X ocupando el lugar de la cuerda al aire que le corresponda.

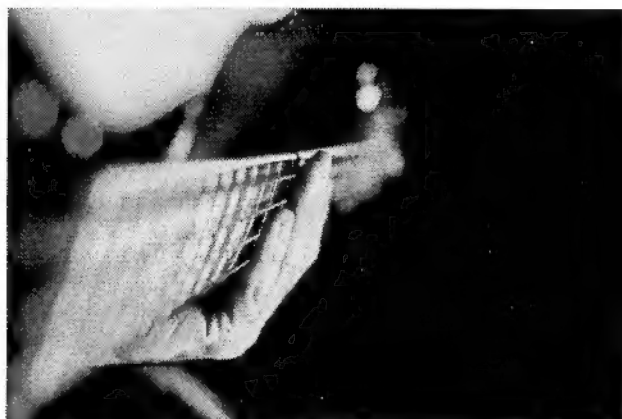
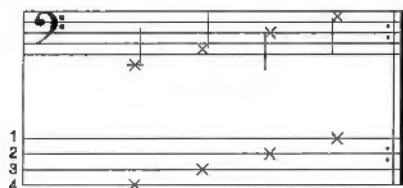


Foto 1

## Rutina o no rutina... ese es el dilema

Las dos páginas que en su encabezado incluyen la palabra "Técnica"<sup>(\*)</sup>, forman parte de una rutina, que yo te recomiendo adoptes.

Hacer una rutina te pule sistemáticamente el toque. Notarás una progresiva mejoría en el rendimiento muscular (es el equivalente al training de un deportista), y por otro lado, es el medio ideal para memorizar posiciones y recorridos, que a la hora de tocar, es importante despreocuparse de éstos. La rutina funciona acumulativamente, se la puede comparar con un antibiótico, que no podés dejar de tomar cada 24 hs. (todos padecemos la misma "enfermedad crónica").

En cuanto a la velocidad, es mejor tocar exageradamente lento (sobre todo al principio), para controlar visualmente nuestros movimientos, a

<sup>(\*)</sup> Páginas 9 y 16, tracks 3 y 20.



*medida que las cosas van sonando, aumentamos la velocidad del metrónomo (si no tenés uno, ya sabés cuál es tu próxima inversión), uno a dos puntos por semana (es un buen ritmo). Por último, una vez que ya tengas la rutina completa, hacéla de un tirón (empezás y no parás hasta terminarla), tiene que durar entre media y una hora, aproximadamente.*

### **Técnica para la mano derecha**

Antes de empezar, les quería recomendar que siempre toquen con la correa puesta. Al estar el bajo colgando no se mueve tanto, si queremos podemos tocar parados o sentados, y la posición no va a variar. Eso sí, la columna mantenéla derecha. Pensá que el peso del bajo está sobre ella. Cualquier postura incorrecta trae dolores y, a la larga, problemas.

### **Posición de la mano**

(Foto 2) El punto de apoyo principal se encuentra en la parte interna del antebrazo, sobre la caja, también funcionando como "tope", se puede utilizar el dedo meñique, este "punto de apoyo móvil", nos sirve cuando golpeamos con el pulgar, dándonos una mayor seguridad. Con respecto a la muñeca, no tiene que estar quebrada, sino que el antebrazo y el dorso de la mano, tienen que unirse en forma recta. Esta postura nos permite girar la muñeca en forma natural, sacándole el mejor provecho y facilitando el toque.



Foto 2

### **Pulgar (thumb o slap)**

Una vez que tengan la posición, empiecen a tocar solamente la primera nota del track 3, ejemplo 1 (recuerden que todo lo que está con X son notas apagadas).

Tengan en cuenta que el movimiento del pulgar se basa en el movimiento de la muñeca: ambos giran juntos, cayendo el pulgar en forma vertical sobre la cuerda.

Una de las cosas que más cuesta sacar adelante, es el rebote del pulgar. Si el pulgar no rebota, la nota se apaga con el mismo pulgar. La idea es que el pulgar funcione como un látigo, pegando contra la cuerda y con el mismo impulso rebotando. Entre las fotos 3 y 4, tenemos los extremos del recorrido del pulgar, y el lugar con que éste pega, el antebrazo se mantiene en el mismo lugar. Conclusión: todo se basa en el giro de la muñeca y en la relajación.

### **Índice (pluck o pop)**

Manteniendo la posición como antes expliqué, el índice engancha la cuerda con su costado (foto 5). Empiecen con la primera nota del track 3, ejemplo 2. La idea es pulsar la cuerda con la menor cantidad de dedo posible, de abajo hacia arriba; si la nota anterior fue tocada con pulgar, aprovechamos ese movimiento de la muñeca (cuando el pulgar se aleja de la cuerda) para usar el índice.

Otro punto para tener en cuenta es el del volumen. Comúnmente los sonidos tocados con pulgar suenan más fuerte que con índice, por eso, presten atención al volumen y emparéjenlo pulsando más fuerte con el índice. También ocurre que en un principio, hasta que se formen las callosidades, el sonido saldrá blando... Como en casi todas las cosas de la vida, hay que pagar derecho de piso.



Foto 3



Foto 4



Foto 5

TRACK



### Técnica

1)  $\text{♩} = 80$

p p p

2)

3.)

Handwritten musical score for guitar, exercise 3. The score is written on two staves: a bass staff (bottom) and a treble staff (top). The bass staff has a 4/4 time signature. The notes in the bass staff are: D4, C4, B3, A3, G3, F3, E3, D3. The notes in the treble staff are: D5, C5, B4, A4, G4, F4, E4, D4. The notes are connected by a continuous line, indicating a melodic sequence. There are rests in both staves. The score is divided into four measures by vertical bar lines. The first measure contains the first four notes of the sequence. The second measure contains the next four notes. The third measure contains the next four notes. The fourth measure contains the final four notes. The notes are marked with 'p' for piano in the bass staff and 'x' for a specific technique in the treble staff.

5) *pi p p. ppi ppi p*

The musical score for Example 5 is written in 4/4 time. The piano part (p) is on a single staff with a bass clef. It plays a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-1

6)

The musical score for exercise 6 consists of two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a series of eighth notes, some beamed together, and rests. The bottom staff is in treble clef and contains a series of eighth notes, some beamed together, and rests. The score is divided into four measures by vertical bar lines.

7)

The musical score for Example 7 consists of two staves. The top staff is a bass line in 4/4 time, featuring a sequence of eighth notes with accents. The bottom staff is a tablature line showing the fret positions for the bass line.

8)

8)

musical score for guitar, exercise 8. It features a treble staff with a key signature of one flat and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes marked with 'p' (piano). The bass staff contains a series of 'x' marks, indicating fretted notes or a specific fingering pattern. The score is divided into two measures by a vertical bar line.

# Capítulo 2

## Tocando octavas sobre ritmos hip hop

Octava es la repetición del mismo sonido, más agudo.

Una base es una estructura que se toca varias veces, en forma circular, e último compás se engancha con el primero, de esta manera se construye un "vamp" o "group", que puede durar lo que quieras.

Armados sobre el acorde de D-7 (Re menor séptima), el Track 4 es el más sencillo (la idea primaria), los otros tracks son variaciones de éste.

La izquierda es la encargada de ir apagando las notas, con solo levantar tu dedo justo antes de que empiece la próxima nota, de esta manera suena todo ligado (cantado), o si no, apenas suena la nota, levantas el dedo. De esta forma vas dejando silencios entre nota y nota, logrando un sonido más funk (notas picadas).

TRACKS



80

1  
2  
3  
4

T  
A  
B

T  
A  
B

C

T  
A  
B

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 4/4 time, with a key signature of one flat (B-flat). The melody is written in the bass clef. The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody and includes the lyrics 'The Rose Tree' and 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The lyrics are written below the bass staff. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics 'The Rose Tree' are written below the staff. The first measure contains the notes G4, A4, and B4, with the lyrics 'The' and 'Rose' respectively. The second measure contains the notes C5, D5, and E5, with the lyrics 'Tree' and 'The' respectively. The third measure contains the notes F5, G5, and A5, with the lyrics 'The' and 'Rose' respectively. The fourth measure contains the notes B5, C6, and D6, with the lyrics 'Tree' and 'The' respectively. The fifth measure contains the notes E6, F6, and G6, with the lyrics 'The' and 'Rose' respectively. The sixth measure contains the notes A6, B6, and C7, with the lyrics 'Tree' and 'The' respectively. The seventh measure contains the notes D7, E7, and F7, with the lyrics 'The' and 'Rose' respectively. The eighth measure contains the notes G7, A7, and B7, with the lyrics 'Tree' and 'The' respectively. The ninth measure contains the notes C8, D8, and E8, with the lyrics 'The' and 'Rose' respectively. The tenth measure contains the notes F8, G8, and A8, with the lyrics 'Tree' and 'The' respectively. The eleventh measure contains the notes B8, C9, and D9, with the lyrics 'The' and 'Rose' respectively. The twelfth measure contains the notes E9, F9, and G9, with the lyrics 'Tree' and 'The' respectively. The thirteenth measure contains the notes A9, B9, and C10, with the lyrics 'The' and 'Rose' respectively. The fourteenth measure contains the notes D10, E10, and F10, with the lyrics 'Tree' and 'The' respectively. The fifteenth measure contains the notes G10, A10, and B10, with the lyrics 'The' and 'Rose' respectively. The sixteenth measure contains the notes C11, D11, and E11, with the lyrics 'Tree' and 'The' respectively. The seventeenth measure contains the notes F11, G11, and A11, with the lyrics 'The' and 'Rose' respectively. The eighteenth measure contains the notes B11, C12, and D12, with the lyrics 'Tree' and 'The' respectively. The nineteenth measure contains the notes E12, F12, and G12, with the lyrics 'The' and 'Rose' respectively. The twentieth measure contains the notes A12, B12, and C13, with the lyrics 'Tree' and 'The' respectively. The twenty-first measure contains the notes D13, E13, and F13, with the lyrics 'The' and 'Rose' respectively. The twenty-second measure contains the notes G13, A13, and B13, with the lyrics 'Tree' and 'The' respectively. The twenty-third measure contains the notes C14, D14, and E14, with the lyrics 'The' and 'Rose' respectively. The twenty-fourth measure contains the notes F14, G14, and A14, with the lyrics 'Tree' and 'The' respectively. The twenty-fifth measure contains the notes B14, C15, and D15, with the lyrics 'The' and 'Rose' respectively. The twenty-sixth measure contains the notes E15, F15, and G15, with the lyrics 'Tree' and 'The' respectively. The twenty-seventh measure contains the notes A15, B15, and C16, with the lyrics 'The' and 'Rose' respectively. The twenty-eighth measure contains the notes D16, E16, and F16, with the lyrics 'Tree' and 'The' respectively. The twenty-ninth measure contains the notes G16, A16, and B16, with the lyrics 'The' and 'Rose' respectively. The thirtieth measure contains the notes C17, D17, and E17, with the lyrics 'Tree' and 'The' respectively. The thirty-first measure contains the notes F17, G17, and A17, with the lyrics 'The' and 'Rose' respectively. The thirty-second measure contains the notes B17, C18, and D18, with the lyrics 'Tree' and 'The' respectively. The thirty-third measure contains the notes E18, F18, and G18, with the lyrics 'The' and 'Rose' respectively. The thirty-fourth measure contains the notes A18, B18, and C19, with the lyrics 'Tree' and 'The' respectively. The thirty-fifth measure contains the notes D19, E19, and F19, with the lyrics 'The' and 'Rose' respectively. The thirty-sixth measure contains the notes G19, A19, and B19, with the lyrics 'Tree' and 'The' respectively. The thirty-seventh measure contains the notes C20, D20, and E20, with the lyrics 'The' and 'Rose' respectively. The thirty-eighth measure contains the notes F20, G20, and A20, with the lyrics 'Tree' and 'The' respectively. The thirty-ninth measure contains the notes B20, C21, and D21, with the lyrics 'The' and 'Rose' respectively. The fortieth measure contains the notes E21, F21, and G21, with the lyrics 'Tree' and 'The' respectively. The forty-first measure contains the notes A21, B21, and C22, with the lyrics 'The' and 'Rose' respectively. The forty-second measure contains the notes D22, E22, and F22, with the lyrics 'Tree' and 'The' respectively. The forty-third measure contains the notes G22, A22, and B22, with the lyrics 'The' and 'Rose' respectively. The forty-fourth measure contains the notes C23, D23, and E23, with the lyrics 'Tree' and 'The' respectively. The forty-fifth measure contains the notes F23, G23, and A23, with the lyrics 'The' and 'Rose' respectively. The forty-sixth measure contains the notes B23, C24, and D24, with the lyrics 'Tree' and 'The' respectively. The forty-seventh measure contains the notes E24, F24, and G24, with the lyrics 'The' and 'Rose' respectively. The forty-eighth measure contains the notes A24, B24, and C25, with the lyrics 'Tree' and 'The' respectively. The forty-ninth measure contains the notes D25, E25, and F25, with the lyrics 'The' and 'Rose' respectively. The fiftieth measure contains the notes G25, A25, and B25, with the lyrics 'Tree' and 'The' respectively. The fifty-first measure contains the notes C26, D26, and E26, with the lyrics 'The' and 'Rose' respectively. The fifty-second measure contains the notes F26, G26, and A26, with the lyrics 'Tree' and 'The' respectively. The fifty-third measure contains the notes B26, C27, and D27, with the lyrics 'The' and 'Rose' respectively. The fifty-fourth measure contains the notes E27, F27, and G27, with the lyrics 'Tree' and 'The' respectively. The fifty-fifth measure contains the notes A27, B27, and C28, with the lyrics 'The' and 'Rose' respectively. The fifty-sixth measure contains the notes D28, E28, and F28, with the lyrics 'Tree' and 'The' respectively. The fifty-seventh measure contains the notes G28, A28, and B28, with the lyrics 'The' and 'Rose' respectively. The fifty-eighth measure contains the notes C29, D29, and E29, with the lyrics 'Tree' and 'The' respectively. The fifty-ninth measure contains the notes F29, G29, and A29, with the lyrics 'The' and 'Rose' respectively. The sixtieth measure contains the notes B29, C30, and D30, with the lyrics 'Tree' and 'The' respectively. The sixty-first measure contains the notes E30, F30, and G30, with the lyrics 'The' and 'Rose' respectively. The sixty-second measure contains the notes A30, B30, and C31, with the lyrics 'Tree' and 'The' respectively. The sixty-third measure contains the notes D31, E31, and F31, with the lyrics 'The' and 'Rose' respectively. The sixty-fourth measure contains the notes G31, A31, and B31, with the lyrics 'Tree' and 'The' respectively. The sixty-fifth measure contains the notes C32, D32, and E32, with the lyrics 'The' and 'Rose' respectively. The sixty-sixth measure contains the notes F32, G32, and A32, with the lyrics 'Tree' and 'The' respectively. The sixty-seventh measure contains the notes B32, C33, and D33, with the lyrics 'The' and 'Rose' respectively. The sixty-eighth measure contains the notes E33, F33, and G33, with the lyrics 'Tree' and 'The' respectively. The sixty-ninth measure contains the notes A33, B33, and C34, with the lyrics 'The' and 'Rose' respectively. The seventieth measure contains the notes D34, E34, and F34, with the lyrics 'Tree' and 'The' respectively. The seventy-first measure contains the notes G34, A34, and B34, with the lyrics 'The' and 'Rose' respectively. The seventy-second measure contains the notes C35, D35, and E35, with the lyrics 'Tree' and 'The' respectively. The seventy-third measure contains the notes F35, G35, and A35, with the lyrics 'The' and 'Rose' respectively. The seventy-fourth measure contains the notes B35, C36, and D36, with the lyrics 'Tree' and 'The' respectively. The seventy-fifth measure contains the notes E36, F36, and G36, with the lyrics 'The' and 'Rose' respectively. The seventy-sixth measure contains the notes A36, B36, and C37, with the lyrics 'Tree' and 'The' respectively. The seventy-seventh measure contains the notes D37, E37, and F37, with the lyrics 'The' and 'Rose' respectively. The seventy-eighth measure contains the notes G37, A37, and B37, with the lyrics 'Tree' and 'The' respectively. The seventy-ninth measure contains the notes C38, D38, and E38, with the lyrics 'The' and 'Rose' respectively. The eightieth measure contains the notes F38, G38, and A38, with the lyrics 'Tree' and 'The' respectively. The eighty-first measure contains the notes B38, C39, and D39, with the lyrics 'The' and 'Rose' respectively. The eighty-second measure contains the notes E39, F39, and G39, with the lyrics 'Tree' and 'The' respectively. The eighty-third measure contains the notes A39, B39, and C40, with the lyrics 'The' and 'Rose' respectively. The eighty-fourth measure contains the notes D40, E40, and F40, with the lyrics 'Tree' and 'The' respectively. The eighty-fifth measure contains the notes G40, A40, and B40, with the lyrics 'The' and 'Rose' respectively. The eighty-sixth measure contains the notes C41, D41, and E41, with the lyrics 'Tree' and 'The' respectively. The eighty-seventh measure contains the notes F41, G41, and A41, with the lyrics 'The' and 'Rose' respectively. The eighty-eighth measure contains the notes B41, C42, and D42, with the lyrics 'Tree' and 'The' respectively. The eighty-ninth measure contains the notes E42, F42, and G42, with the lyrics 'The' and 'Rose' respectively. The ninetieth measure contains the notes A42, B42, and C43, with the lyrics 'Tree' and 'The' respectively. The hundredth measure contains the notes D43, E43, and F43, with the lyrics 'The' and 'Rose' respectively. The hundred and first measure contains the notes G43, A43, and B43, with the lyrics 'Tree' and 'The' respectively. The hundred and second measure contains the notes C44, D44, and E44, with the lyrics 'The' and 'Rose' respectively. The hundred and third measure contains the notes F44, G44, and A44, with the lyrics 'Tree' and 'The' respectively. The hundred and fourth measure contains the notes B44, C45, and D45, with the lyrics 'The' and 'Rose' respectively. The hundred and fifth measure contains the notes E45, F45, and G45, with the lyrics 'Tree' and 'The' respectively. The hundred and sixth measure contains the notes A45, B45, and C46, with the lyrics 'The' and 'Rose' respectively. The hundred and seventh measure contains the notes D46, E46, and F46, with the lyrics 'Tree' and 'The' respectively. The hundred and eighth measure contains the notes G46, A46, and B46, with the lyrics 'The' and 'Rose' respectively. The hundred and ninth measure contains the notes C47, D47, and E47, with the lyrics 'Tree' and 'The' respectively. The hundred and tenth measure contains the notes F47, G47, and A47, with the lyrics 'The' and 'Rose' respectively. The hundred and eleventh measure contains the notes B47, C48, and D48, with the lyrics 'Tree' and 'The' respectively. The hundred and twelfth measure contains the notes E48, F48, and G48, with the lyrics 'The' and 'Rose' respectively. The hundred and thirteenth measure contains the notes A48, B48, and C49, with the lyrics 'Tree' and 'The' respectively. The hundred and fourteenth measure contains the notes D49, E49, and F49, with the lyrics 'The' and 'Rose' respectively. The hundred and fifteenth measure contains the notes G49, A49, and B49, with the lyrics 'Tree' and 'The' respectively. The hundred and sixteenth measure contains the notes C50, D50, and E50, with the lyrics 'The' and 'Rose' respectively. The hundred and seventeenth measure contains the notes F50, G50, and A50, with the lyrics 'Tree' and 'The' respectively. The hundred and eighteenth measure contains the notes B50, C51, and D51, with the lyrics 'The' and 'Rose' respectively. The hundred and nineteenth measure contains the notes E51, F51, and G51, with the lyrics 'Tree' and 'The' respectively. The hundred and twentieth measure contains the notes A51, B51, and C52, with the lyrics 'The' and 'Rose' respectively. The hundred and twenty-first measure contains the notes D52, E52, and F52, with the lyrics 'Tree' and 'The' respectively. The hundred and twenty-second measure contains the notes G52, A52, and B52, with the lyrics 'The' and 'Rose' respectively. The hundred and twenty-third measure contains the notes C53, D53, and E53, with the lyrics 'Tree' and 'The' respectively. The hundred and twenty-fourth measure contains the notes F53, G53, and A53, with the lyrics 'The' and 'Rose' respectively. The hundred and twenty-fifth measure contains the notes B53, C54, and D54, with the lyrics 'Tree' and 'The' respectively. The hundred and twenty-sixth measure contains the notes E54, F54, and G54, with the lyrics 'The' and 'Rose' respectively. The hundred and twenty-seventh measure contains the notes A54, B54, and C55, with the lyrics 'Tree' and 'The' respectively. The hundred and twenty-eighth measure contains the notes D55, E55, and F55, with the lyrics 'The' and 'Rose' respectively. The hundred and twenty-ninth measure contains the notes G55, A55, and B55, with the lyrics 'Tree' and 'The' respectively. The hundred and thirtieth measure contains the notes C56, D56, and E56, with the lyrics 'The' and 'Rose' respectively. The hundred and thirty-first measure contains the notes F56, G56, and A56, with the lyrics 'Tree' and 'The' respectively. The hundred and thirty-second measure contains the notes B56, C57, and D57, with the lyrics 'The' and 'Rose' respectively. The hundred and thirty-third measure contains the notes E57, F57, and G57, with the

9

The musical notation for exercise 9 is in 4/4 time, bass clef. The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138

10

11

5 5 5 5 5 5 3 4



# Capítulo 3

## Tocando octavas sobre ritmos disco y disco funk

Estos ocho ejemplos son similares a los ocho anteriores. La diferencia está en que acá partimos de una "idea primaria" distinta. En ésta no hay silencios; todos los pulsos están ocupados por corcheas tocando octavas. Las variaciones se van sucediendo con el agregado de figuras rítmicas.

TRACKS



12 a 19

12 ♯ = 80

12

♯ = 80

1 2 3

T 7 7 2 5 7 10 12 10

A 5 5 0 3 5 8 10 8

B

13

13

1 2 3

T 7 7 2 5 7 10 12 10

A 5 5 0 3 3 5 8 10 10 8

B

14

14

1 2 3

T 7 7 2 5 7 10 12 12 10

A 5 5 0 3 3 5 8 10 10 8 8

B

15

15

1 2 3

T 7 7 2 5 7 10 10 12 12 10

A 5 5 0 3 3 5 8 10 10 8 8

B

16

7 7 2 2 5 7 10 10 12 10

5 5 0 3 3 5 8 8 10 10 8

17

7 7 2 2 5 7 10 10 12 10 10

5 5 5 0 3 3 5 9 9 10 10 8

18

7 7 2 2 5 7 10 10 12 12 10 10

5 5 5 0 3 3 5 8 8 10 10 8 8

19

7 7 2 2 5 7 10 10 12 12 10

5 5 5 5 0 3 3 5 5 8 8 10 8 8

# Capítulo 4

## Técnica para damping

Hasta acá, venimos usando la mano derecha para el ritmo, y la izquierda para el control del staccato y sustain. Hay una manera de hacer ritmo con la izquierda. Esto se conoce como "slap mano izquierda" o "damping". El damping tiene un sonido percusivo, como el de las notas apagadas, pero con su propio tono. La forma de tocarlo es la siguiente: de la misma manera que el pulgar de la derecha rebota para el slap, tenés que usar el medio y anular de la izquierda para el damping. Entre las fotos 6 y 7 tenemos el recorrido que hacen los dedos para el damping. Éstos bajan en forma plana, golpeando y rebotando en un solo movimiento. En el rebote, los dedos no tienen que llegar a separarse de las cuerdas, para no meter sonidos extraños. Por otro lado, si le pegás muy fuerte, sonará la nota (esto no sirve, porque el sonido es exclusivamente percusivo). Contrariamente, si le pegás muy suave, sonará el volumen del damping por debajo del resto, esto también está mal. Conclusión: tenés que encontrar el punto exacto, ni de más ni de menos. Se usan dos dedos, porque si pegás con uno, aparecen armónicos. El índice de la izquierda, nos queda libre para usarlo en la primera o segunda cuerda, o en ambas haciendo "media ceja". En el Track 20, ejemplo 1, tenemos un damping por pulso. Fíjense que se escribe como una nota apagada sobre la segunda cuerda (Re), pero el palito va por el medio y sigue de largo. También lo podrán ver escrito en otras partes, debajo de la nota que se quiere tocar con damping, se pone la sigla L.H. o L.H.S. (left-hand slap) cuya traducción textual es: izquierda mano slap. El resto de los ejemplos completan una rutina para el damping y sus combinaciones, con notas apagadas y con cuerdas al aire.

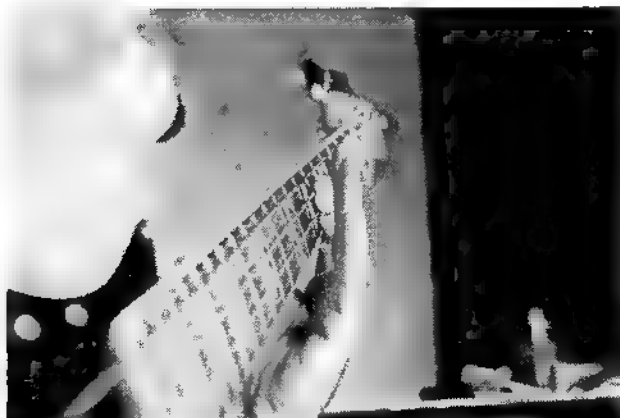


Foto 6



Foto 7

TRACK



# Técnica

20

1)  $\text{♩} = 80$

1) Musical notation for exercise 1, measures 1-4. The notation is in bass clef, 4/4 time, and includes a key signature of one flat (Bb). The exercise consists of a single note (Bb) on the first staff, followed by a series of asterisks (\*) on the second staff, indicating a specific fingering or technique.

2)

2) Musical notation for exercise 2, measures 1-4. The notation is in bass clef, 4/4 time, and includes a key signature of one flat (Bb). The exercise consists of a series of eighth notes on the first staff, followed by a series of asterisks (\*) on the second staff, indicating a specific fingering or technique.

3)

3) Musical notation for exercise 3, measures 1-4. The notation is in bass clef, 4/4 time, and includes a key signature of one flat (Bb). The exercise consists of a series of eighth notes on the first staff, followed by a series of asterisks (\*) on the second staff, indicating a specific fingering or technique.

4)

4) Musical notation for exercise 4, measures 1-4. The notation is in bass clef, 4/4 time, and includes a key signature of one flat (Bb). The exercise consists of a series of eighth notes on the first staff, followed by a series of asterisks (\*) on the second staff, indicating a specific fingering or technique.

5)

5) Musical notation for exercise 5, measures 1-4. The notation is in bass clef, 4/4 time, and includes a key signature of one flat (Bb). The exercise consists of a series of eighth notes on the first staff, followed by a series of asterisks (\*) on the second staff, indicating a specific fingering or technique.

6)

Exercise 6) is a musical exercise in 4/4 time, marked 'p' (piano). The bass staff features a continuous eighth-note triplet pattern across the entire piece. The treble staff contains a sequence of notes marked with 'x' and '0' symbols, indicating specific fret positions on the guitar strings.

7)

Exercise 7) is a musical exercise in 4/4 time, marked 'p' (piano). The bass staff features a continuous eighth-note triplet pattern. The treble staff contains a sequence of notes marked with 'x' and '0' symbols, indicating specific fret positions on the guitar strings.

8)

Exercise 8) is a musical exercise in 4/4 time, marked 'p' (piano). The bass staff features a continuous eighth-note triplet pattern. The treble staff contains a sequence of notes marked with 'x' and '0' symbols, indicating specific fret positions on the guitar strings.





# Capítulo 5

## Tocando damping sobre ritmos funk

En estas ocho bases, tenés distintas situaciones en las cuales usar damping. En el Track 21, empieza con un damping. En los Tracks 24 y 28, el damping forma parte de un tresillo de semicorcheas. En el resto, el damping se toca dentro de grupos de semicorcheas.

El Track 23, tiene la 4ta cuerda en "Re", lo que quiere decir que tenés que afinar un tono más abajo la cuerda "Mi", (de esta manera la 4ta cuerda pasa a ser idéntica a la 2da, pero una octava más grave). Ese "nuevo Re" más grave, tiene mucho cuerpo, suena muy bien.



**21** ♩=85

Fretboard diagram for Track 21 (Bass line):

String	Measure 1	Measure 2
1 (E)	0	0
2 (B)	0	0
3 (G)	5	5
4 (D)	7	7

**22**

Fretboard diagram for Track 22 (Bass line):

String	Measure 1	Measure 2
1 (E)	0	0
2 (B)	0	0
3 (G)	5	5
4 (D)	7	7

**23** 4ta.=D

Fretboard diagram for Track 23 (Bass line):

String	Measure 1	Measure 2
1 (E)	0	0
2 (B)	0	0
3 (G)	5	5
4 (D)	7	7

24

25

26

27

28

# Capítulo 6

## Tocando bases funk con ligaduras y arrastres

Tanto las ligaduras como los arrastres, se hacen con la mano izquierda. Son posibilidades expresivas del bajo que amplían nuestro vocabulario. También sucede con ciertos pasajes que, por sus dificultades, conviene incluir ligaduras o arrastres para facilitar la digitación.

**Ligaduras:** (—) Consiste en tocar una nota y con la izquierda pulsar la siguiente (sin usar la derecha), de esta manera ligamos el segundo sonido. Cuando la ligadura es descendente, el segundo sonido (más grave), se logra pulsando para abajo la cuerda. Puede haber ligaduras dobles o triples, como en los Tracks 29 y 31. En estos casos el procedimiento es el mismo, solo la primera nota se toca con ambas manos. A este tipo de ligaduras se las llama "de expresión". También existen otras, llamadas "ligaduras de prolongación" (unen dos notas iguales, prolongando el sonido de una a otra).

**Arrastres:** (✓) Se toca una nota, y con la izquierda se arrastra por la cuerda, desde esa nota hasta la siguiente. Esa segunda nota no se pulsa con la derecha, suena gracias al arrastre. Tracks 32, 33 y 34.

También existen los "arrastres desde un semitono antes", (✓) como en el Track 29. Este arrastre se empieza a tocar antes, para caer justo en el tiempo de la nota a la que pertenece, de esta manera se logra un sonido "cantado", popularizado por Jaco Pastorius. Los "arrastres desde un semitono antes", son una parte fundamental del sonido fretless, léase... "sonido Pasteurizado".

Nos queda una última forma, los llamados "arrastres indefinidos" (~~~~). En este caso, uno pulsa la nota y luego arrastra, sin llegar a ninguna nota en especial. Es más que nada el efecto del sonido deslizándose. En el Track 32 lo tenemos en acción.

TRACKS



29 a 34

29 90

1 2 3 4

30

Exercise 30, measures 1-2. Bass clef, 4/4 time. Treble staff has notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Bass staff has fret numbers 5, 0, 3, 3, 5, 5, 0, 3, 3, 0, 2, 2, 0, 4, 4, 6.

31

Exercise 31, measures 1-2. Bass clef, 4/4 time. Treble staff has notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Bass staff has fret numbers 0, 0, 0, 5, 3, 5, 0, 0, 14, 15, 14, 12, 14, 12, 14, 10. An 8va marking is above the treble staff in measure 2.

32

Exercise 32, measures 1-2. Bass clef, 4/4 time. Treble staff has notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Bass staff has fret numbers 5, 7, 5, 3, 5, 5, 5, 7, 5, 3, 5, 5, 8, 5.

33

Exercise 33, measures 1-2. Bass clef, 4/4 time. Treble staff has notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Bass staff has fret numbers 5, 7, 7, 9, x, 5, 7, 7, 4, x, x, 4, 5, 0, 0, 2. An 8va marking is above the treble staff in measure 2.

34

Exercise 34, measures 1-2. Bass clef, 4/4 time. Treble staff has notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Bass staff has fret numbers 5, 8, x, x, 10, 7, 10, x, x, 7, 5, 5, 8, x, x, 10, 7, 7, x, x, 7, 5. An 8va marking is above the treble staff in measure 2.

# Capítulo 7

## Tocando bases funk con doble y triple pluck

Hasta acá tenemos que el pluck se hace con el índice. También se pueden tocar dos pluck seguidos: uno con índice y el otro con medio, a esto se lo llama "doble pluck", (tracks 35, 36 y 37); o tres pluck seguidos: índice - medio - anular, conocido como "triple pluck", (tracks 38, 39 y 40). En cuanto al aspecto técnico, es igual el procedimiento que cuando expliqué el pluck, tanto la posición de la mano como la parte del dedo que usamos, es igual para el índice, medio o anular. Empezá solamente tocando doble pluck, hasta que el dedo medio se acostumbre, pensá que el trabajo es similar al que tuviste que hacer para el índice.



**35**  $\text{♩} = 95$

**38**

**37**



32

33

34



## Capítulo 8

## Tocando bases funk con notas dobles

Se define simplemente como dos notas sonando simultáneamente. Se usan los dedos índice y medio. El índice en cuerda dos y el medio en cuerda uno. Con respecto a la posición de la mano, es exactamente igual a la de doble pluck. Por otro lado, el toque debe ser fuerte en ambas manos, para lograr claridad y comprensión en el sonido. Funcionan como bicordios (acordes de dos notas), imprimiéndole a la línea de abajo un toque armónico.

Los intervalos de 3ª 4ª y 5ª, son los que mejor se adaptan para las "notas dobles", sonando en una base slap. Tienen la ventaja de que ocupan dos cuerdas seguidas (1ª y 2ª). Gracias a ello, podemos enganchar con el índice y medio sin problema, quedándonos la 3ª y 4ª cuerdas para el slap.

La octava, por ejemplo, es otro intervalo que suena muy bien, pero tiene la contra de que entre sus notas no queda una cuerda inútil, lo que hace que sea muy difícil tocar una línea de bajo incluyendo este intervalo. En cambio la octava es ideal para los cortes, duplica la nota, dándole fuerza al "break". El track 41 tiene unas notas apagadas que se hacen sólo con la derecha, dejando que el dedo no rebote.



41 a 44

41 a 44

41

♩ = 100

m

1 2 3 4

T A B

0 12 12 14 14 12 12 8 7

0 x x x x 0 x x

42

i b i m m

1 2 3 4

T A B

5 3 3 5 3 3 1 5 3 3 1 5

0 3 1 0 3 1 0 3 1 0 3

43

5 7 7 0 9 11 12 18 19 18 0 9 9 11 12 7 5 0 x

44

7 9 7 7 x x 7 9 9 7 7 9 7 11 12 11 9 11 9



# Capítulo 9

## Tocando bases funk usando rasgueo

Básicamente, la forma de rasgueo no se diferencia a la de una guitarra acústica, se puede decir que es lo mismo pero un poco más duro. Empezaremos por distinguir dos maneras de "barrer" con las cuerdas: una descendente, de agudo a grave (se indica ↓), y la otra ascendente, de grave a agudo (se indica ↑). La descendente se toca con la uña del pulgar. Entre las fotos 8 y 9 tenemos las dos puntas de la secuencia. También se puede descender con índice y medio.



Foto 8

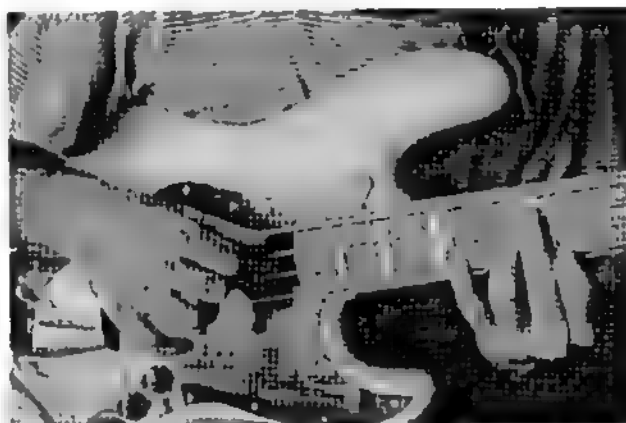


Foto 9

El movimiento se realiza con la muñeca, solamente hay que preocuparse de presionar con el pulgar en forma pareja. La ascendente, se toca con las uñas del índice, medio y anular. Entre las fotos 10 y 11 tenemos la secuencia.



Foto 10



Foto 11

El movimiento se hace con la muñeca, y es el complemento del anterior. En los tracks 45, 46 y 47, el rasgueo se hace sin tocar la cuarta cuerda. Al principio puede ser que te cueste "barrer" sólo sobre tres cuerdas, con la práctica esto deja de ser un problema.

## Rasgueo flamenco

Sacado de los guitarristas flamencos, consiste en rasguear sobre una sola nota, siguiendo este orden: índice, medio, anular y chico (podés hacerlo al revés).

Se deben impulsar los dedos desde el puño cerrado. Éstos quedan apenas trabados en la palma, de esta manera podemos controlar y dar fuerza a la salida de los mismos. Solamente las uñas tienen contacto con las cuerdas. Como ocurre en los tracks 48, 49 y 50, le agregamos al "flamenco" el pulgar, ya sea para completar el pulso o comenzar otro.

Para identificarlo, uso la abreviatura "FLA." sobre las cuatro notas.

### TRACKS



45 a 50

45

♩ = 100

46

8va

47

8va

48





# Capítulo 10

## Tocando estructuras funk

La idea para los próximos tracks, es ya meternos a tocar dos partes bien diferenciadas que forman entre sí un tema. Esta división se identifica en el pentagrama con letras mayúsculas encerradas en un cuadrado (A y B). En estos temas van a encontrar distintas dificultades en forma combinada. Se complica también por la velocidad.

TRACKS



51 a 55

51

A ♩=110

First musical staff (Section A):

Staff 1: Bass clef, 4/4 time. Notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A

52

A  $\text{♩} = 100$

First system of musical notation for section A. It consists of a bass staff with a melodic line and a guitar staff with fret numbers and 'x' marks for natural harmonics. The guitar staff is divided into four parts labeled 1, 2, 3, and 4.

Second system of musical notation for section A, continuing the melodic and harmonic patterns.

Third system of musical notation for section A, featuring a key signature change to one flat (Bb) and the start of section B.

Fourth system of musical notation, continuing the piece with various melodic and harmonic textures.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the piece with the instruction "D.C. al Fine" and "Fine".

**4ta.=D**

♩=115

A

A ♯=115

0 x 5 5 3 5 x 3 0 x 5 3 5 x 3 0 x 5 5 3 5 x 3

10

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment. The score is divided into measures by vertical bar lines, and the systems are separated by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in bass clef with a key signature of one flat (B-flat). The rhythm is a mix of eighth and sixteenth notes, with some measures containing triplets. Below the staff, the fretboard positions for the guitar are indicated by numbers 0 through 5. The first system shows fret positions for measures 1 and 2, and the second system shows fret positions for measures 3 and 4. The fret positions are: Measure 1: 0 2 0 3 5; Measure 2: 5 5 5; Measure 3: 5 5 5; Measure 4: 0 3 0. The fret positions for measures 3 and 4 are not explicitly shown in the image, but the pattern suggests they are 0 2 0 3 5 and 0 2 3 respectively.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a triplet of eighth notes. The second system contains the next two measures, starting with a half note and ending with a quarter note. The bass line is written on a five-line staff with numbers 1 through 5 indicating the frets. The melody is written on a five-line staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is marked with a '3' above the triplet in the first measure of the second system. The bass line includes a '2' above the first measure of the second system, indicating a second fret.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '1', shows the vocal melody in the treble clef and the accompaniment in the bass clef. The melody consists of a series of eighth notes, and the accompaniment features a steady eighth-note pattern. The second system, labeled '2', continues the melody and accompaniment, ending with a 'Fine' marking. Below the staves, there are two rows of rhythmic notation: 'T' (Tenor) and 'B' (Bass), each with a series of vertical lines indicating the timing of the vocal entries and accompaniment.

54

4ta. = D

A

♩ = 130

First system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff shows guitar fret numbers for strings T, A, and B. The first measure has frets 0, 2, 0, 3, 10. The second measure has frets 2, 2, 2, 0, 3, 0, 0. The third measure has frets 0, 2, 0, 3, 10. The fourth measure has frets 10, 12, 10.

Second system of musical notation. The top staff continues the melody. The bottom staff shows guitar fret numbers. The first measure has frets 0, 2, 0, 3, 10. The second measure has frets 2, 2, 2, 2, 2, 0, 3, 0. The third measure has frets 0, 2, 0, 3, 10, 7. The fourth measure has frets 12, 11.

Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fret numbers. The first measure has frets 0, 2, 0, 3, 10. The second measure has frets 2, 2, 2, 0, 3, 0, 0. The third measure has frets 0, 2, 0, 3, 10. The fourth measure has frets 10, 12, 10.

Fourth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fret numbers. The first measure has frets 0, 2, 0, 3, 10. The second measure has frets 2, 2, 2, 2, 2, 0, 3, 0. The third measure has frets 0, 2, 0, 3, 10. The fourth measure has frets 5, x, x, 5, 7.

Fifth system of musical notation, labeled 'B'. The top staff continues the melody. The bottom staff shows guitar fret numbers. The first measure has frets 0, 0, 7, 7, 7, 13, 13, 12. The second measure has frets 0, 0, 13, 13, 13, 13, 11. The third measure has frets 0, 0, 7, 10, 7, 10, 7. The fourth measure has frets 5, 7, 5, 7, 5.

Sixth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fret numbers. The first measure has frets 0, 0, 7, 7, 7, 13, 13, 13. The second measure has frets 11, 12, 12, 12, 9, 7. The third measure has frets 10, 5. The fourth measure has frets 5, 0, 0, 3, 5. The system ends with the instruction 'D.C. al Fine'.

*Fine*

T  
A 3 5 3 0 5 3 0  
B

**55**    **4ta.=D**  
 ♩=103  
 (fill bata)

%

**A**

1  
2  
3  
4  
T  
A 7 8 9 10 7 9 5 7 7 7 8 0 10 7 9 9  
B

T  
A x 7 x x x 7 9 10 x x 7 9 9 7 9 7 9  
B x x x 0 x x x x

T  
A x x x 10 x x x 7 7 x 7 x x 7 9 10 7 8 9 7 7  
B 0 x x x x x x x 0 x x x x

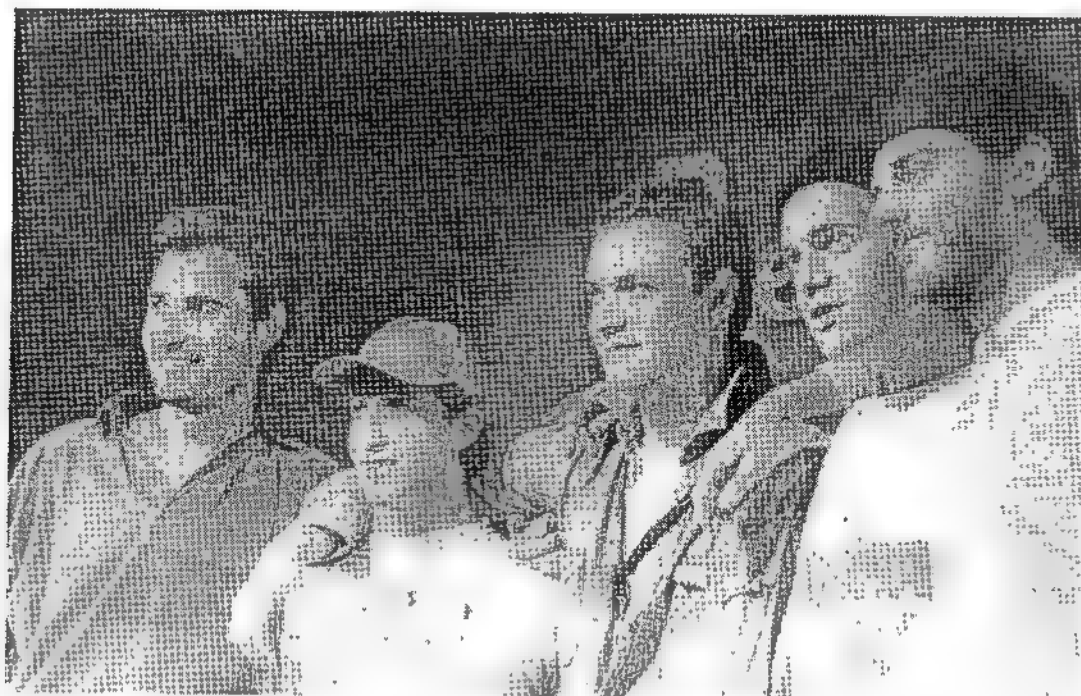
**B**

T  
A 10 7 10 9 10 7 9 5 7 7 7 7 8 10 10 x x 7 9 9 9 x x 5 5 7 5 7  
B 0 0 x x x x x x 0 0 x x

First system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, some with accents. The bottom staff shows fingerings for the left hand (T, A, B) and right hand (7, 10, x, x, 7, 9, 9, 9, 5, 5, 3, 3, 7, 2, 3, 0, 0, 10, 10, x, x, 7, 9, 9, 9).

Second system of musical notation. The top staff continues the melody with a repeat sign and a fermata. The bottom staff shows fingerings (T, A, B) and right hand notes (x, x, 5, 5, 7, 5, 7, 7, 10, 7, 8, 9, 7, 7, 7, 5, x, 5, 7). A section marked *al* with a double bar line and a repeat sign follows, ending with a triplet of eighth notes (3).

Third system of musical notation, ending with the word *Fine*. The top staff shows a final melodic phrase. The bottom staff shows fingerings (T, A, B) and right hand notes (5, 7, 5, 7, 7, 6, 5, 0).



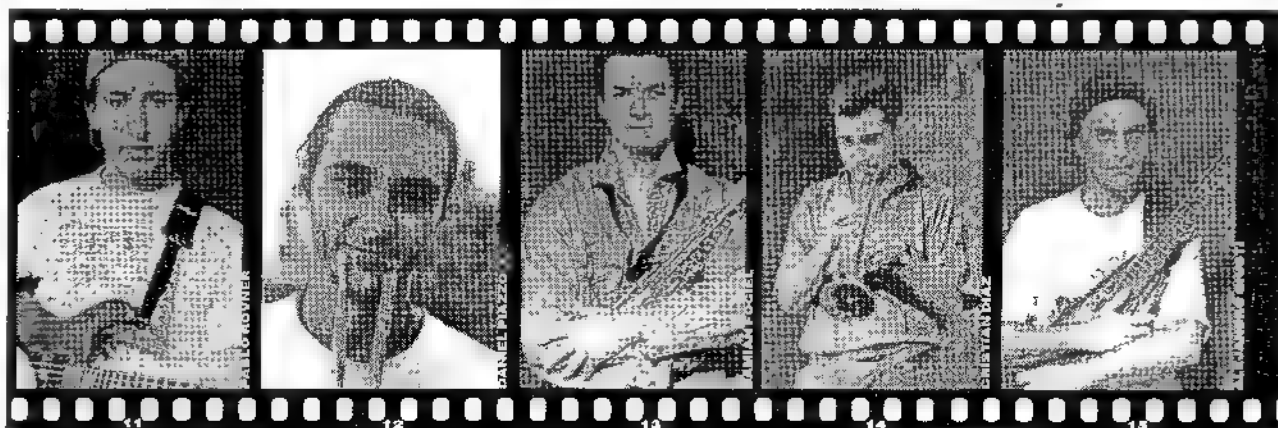
# Capítulo 11

## Tocando con la banda

Estos próximos cinco temas son fragmentos de mi primer CD solista, llamado "Barrio Funk". Dentro de éstos, van a encontrar parte de las dificultades antes explicadas. Cada tema está dos veces: la primera vez con bajo, la segunda vez sin bajo<sup>(\*)</sup>.

El material fue grabado en los estudios "El Zoológico". Consta de 9 temas más un Bonus Track, grabado en el estudio móvil de "El Pie", en el marco de la muestra "Buenos Aires No Duerme".

La formación es la siguiente: Alejandro Giusti, bajo; Daniel "Pipi" Piazzolla, batería; Pablo Rovner, guitarra; Damián Fogiel, saxos alto y tenor; Cristian "Látigo" Díaz, trompeta; Álvaro Torres, teclados.



(\*) En el tema «Funk Tango», a partir de compás 22 se toca con la técnica de Dos Manos Tapping, salvo en los lugares donde está indicado, que se vuelve a a técnica del Slap. En la tablatura, todos los números que están recuadrados, se tocan con mano derecha tapping.



TRACKS



# Funk Tango

56 y 57

First system of musical notation for 'Funk Tango'. It consists of a bass staff with a melodic line and a guitar staff with fret numbers. The guitar staff has four lines labeled 1 (T), 2 (A), 3 (B), and 4 (B). The fret numbers are: 8, 6, 7, 8, x, x, 10, 8, 8, x, 10, 8, 6, 7.

Second system of musical notation. The guitar staff fret numbers are: x, 10, 8, 10, 10, 11, 10, 8, 10, 6, 10, x, 10, x, 8, 6, 7.

Third system of musical notation. The guitar staff fret numbers are: x, 10, 8, 8, x, 10, x, 8, x, 10, 8, 6, 7, 8, x, 8, x, 6.

Fourth system of musical notation. The guitar staff fret numbers are: x, 10, x, 8, x, 10, 8, 8, x, 10, x, 8, 8, x, 8, x, 6, 7.

Fifth system of musical notation. The guitar staff fret numbers are: x, 10, 10, x, 8, x, 10, x, 8, x, 10, 8, 8, 8, x, 6.

First system of musical notation. The top staff is a bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some marked with 'x'. The bottom staff shows two lines of fret numbers: Line A (10, 8, 10, 8, 10, 10, 8) and Line B (8, 8, 8, 6, 7, 8, 8, 6, 8, 8, 8, 6, 7).

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows two lines of fret numbers: Line A (10, 8, 10, 10, 8, 10, 10, 11, 10, 8, 8, 10) and Line B (8, 8, 8, 6, 7, 8, 8, 8, 8, 8, 8, 8, 8).

Third system of musical notation. The top staff features a melodic line with many beamed sixteenth notes. The bottom staff shows two lines of fret numbers: Line A (20, 10, 20, 20, 20, 20, 10, 20, 20, 20, 20, 9, 10) and Line B (8, 10, 8, 10, 9, 10, 8, 10, 8, 10, 9, 10, 8, 9, 8, 9).

Fourth system of musical notation. The top staff includes a melodic line with a 'slap' marking. The bottom staff shows two lines of fret numbers: Line A (19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19) and Line B (8, 9, 8, 9, 8, 9, 8, 8, 8, 8, 7, 8, 8, 8, 6, 6, 7).

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff shows two lines of fret numbers: Line A (10, 10, 8, 8, 10, 10, 11, 10, 8, 8, 10, 20, 20, 20, 20, 10, 9, 10) and Line B (8, 8, 8, 8, 6, 6, 7, 8, 8, 8, 8, 8, 10, 8, 10, 9, 10).

First system of musical notation. The bass staff contains a melodic line in B-flat major. The tablature staff shows fret numbers: 8, 10, 8, 10, 9, 10, 8, 9, 8, 9, 8, 9, 8, 9, 8, 9.

Second system of musical notation. A 'slap' instruction is written above the staff. The tablature continues with fret numbers: 8, 8, 8, 8, 7, 8, 8, 8, 8, 6, 7, 8, 8, 8, 8, 6, 8, 7.

Third system of musical notation. The tablature continues with fret numbers: 10, 10, 10, 8, 8, 6, 6, 7, 8, 10, 8, 10, 9, 10, 8, 10, 8, 10, 9, 10.

Fourth system of musical notation. The tablature continues with fret numbers: 8, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8, 8, 8, 8, 7, 8.

Fifth system of musical notation. A 'slap' instruction is written above the staff. The tablature concludes with fret numbers: 8, 8, 8, 6, 6, 7, 8, 8, 8, 8, 6, 6, 7, 8, 8, 8, 10, 10, 11, 10, 8, 10, 8, 10, 10.





First system of musical notation. The staff shows a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings for the T, A, and B strings. The T string has frets 11, 9, and 7. The A string has frets 9 and 7. The B string has frets 9 and 7.

Second system of musical notation. The staff shows a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings for the T, A, and B strings. The T string has frets 9 and 11. The A string has frets 9 and 7. The B string has frets 9 and 7.

Third system of musical notation. The staff shows a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings for the T, A, and B strings. The T string has frets 2 and 0. The A string has frets 0 and 2. The B string has frets 0 and 2.

Fourth system of musical notation. The staff shows a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings for the T, A, and B strings. The T string has frets 4 and 2. The A string has frets 2 and 0. The B string has frets 2 and 0.

Fifth system of musical notation. The staff shows a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings for the T, A, and B strings. The T string has frets 0 and 3. The A string has frets 0 and 3. The B string has frets 0 and 3.

TRACKS



60 y 61

# Chacarera Virtual

4ta.=D

First system of musical notation for Chacarera Virtual. It includes a bass staff with a 12/8 time signature and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Below the staff are four lines of tablature labeled T, A, B, and 4. The tablature includes fret numbers (0, 3, 4, 5, 7, 17, 19) and 'x' marks indicating natural harmonics.

Second system of musical notation. The bass staff continues the melodic line. The tablature below includes fret numbers (10, 12, 10, 9, 12, 10, 8, 10, 8, 7, 5, 3, 5, 0, 9, 4) and 'x' marks.

Third system of musical notation. The bass staff continues the melodic line. The tablature below includes fret numbers (5, 7, 5, 3, 5, 10, 10, 10, 8, 7, 5, 3, 5, 3) and 'x' marks.

Fourth system of musical notation. The bass staff continues the melodic line. The tablature below includes fret numbers (5, 7, 5, 3, 4, 5, 7, 5, 3, 5, 7, 12, 10, 12, 10, 12) and 'x' marks.

Fifth system of musical notation. The bass staff continues the melodic line. The tablature below includes fret numbers (5, 7, 5, 3, 4, 5, 3, 4, 5, 3, 5, 3) and 'x' marks.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The guitar accompaniment is shown in a single staff with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a bass line and a guitar line. The guitar line features a complex sequence of notes and chords, including a barre at the 12th fret. The bass line is a simple, steady accompaniment. The score is divided into two systems, with the second system starting with a "A" marking.

[illegible]

The musical notation for the bass line of 'The Rose Tree' is shown below the treble staff. It consists of two systems of a single staff each. The first system contains two measures, and the second system contains two measures. The notes are written in a simple, clear style, with stems and beams indicating the rhythm. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137,

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there are two rows of numbers: the top row contains '7 7 7 7' and the bottom row contains '5 5 5 5', indicating fingerings for the right hand. The system is divided into three measures by vertical bar lines.



First system of musical notation. The top staff shows a melodic line in bass clef. The bottom staff shows a guitar tablature with strings T, A, and B. The tablature includes fret numbers 7, 5, 3, 4, 5, 7, 4, 2, 2, 2, 2, 2.

Second system of musical notation. The top staff shows a melodic line in bass clef. The bottom staff shows a guitar tablature with strings T, A, and B. The tablature includes fret numbers 9, 7, 7, 7, 8, 7, 5, 5, 5, 8, 4, 5, 5, 5, 5, 9.

Third system of musical notation. The top staff shows a melodic line in bass clef. The bottom staff shows a guitar tablature with strings T, A, and B. The tablature includes fret numbers 4, 4, 3, 3, 7, 7, 10, 5, 2, 2, 2, 2, 2, 1, 1, 1, 3, 1, 3, 5, 5, 5, 3.

Fourth system of musical notation. The top staff shows a melodic line in bass clef. The bottom staff shows a guitar tablature with strings T, A, and B. The tablature includes fret numbers 7, 7, 5, 5, 3, 0, 2, 2, 2, 4, 4, 2, 2, 2, 1, 1, 1, 3, 1, 3, 8, 8, 1, 1, 1, 3, 3.

Fifth system of musical notation. The top staff shows a melodic line in bass clef. The bottom staff shows a guitar tablature with strings T, A, and B. The tablature includes fret numbers 7, 7, 5, 3, 7, 7, 5, 4, 7.

TRACKS



La Cara de Dios

62 y 63

(fill bata)

1 T  
2 A  
3 B  
4

17 17 10 10 10 10 11 x 10 12 12 x

10 12 x 9 10 10 10 10 12 12 12 10 12 10 11 10 12 10 x x x

10 12 10 x x 10 12 x x 10 12 10 x x 10 12 x x

10 12 x 9 10 10 10 10 12 12 12 10 12 10 11 10 12 10 x x 10

First system of musical notation. The bass staff contains a melodic line with eighth and sixteenth notes, some beamed together. The guitar tablature staff has two lines, T (top) and B (bottom), with fret numbers and 'x' marks indicating natural harmonics.

T: 10 10 10 x 10 12 x x 10 12 x x

B: 10 10 10 10 10 10

Second system of musical notation. The bass staff continues the melodic line. The guitar tablature staff shows fret numbers and 'x' marks.

T: 10 12 x 9 10 10 10 10 12 x x

B: 10 10 10 10 10 10

Third system of musical notation. The bass staff continues the melodic line. The guitar tablature staff shows fret numbers and 'x' marks.

T: 10 12 10 x 10 12 x x

B: 10 10 10 10 10 10

Fourth system of musical notation. The bass staff continues the melodic line. The guitar tablature staff shows fret numbers and 'x' marks.

T: 10 12 x 9 10 10 10 10 12 12

B: 10 10 10 10 10 10

Fifth system of musical notation. The bass staff continues the melodic line. The guitar tablature staff shows fret numbers and 'x' marks.

T: 1 2 5 2 3 1 2 5 2 3 1 2 5 2 3 5

B: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

First system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a guitar fretboard diagram with two lines, A and B. The A line contains the sequence: 3, 5, 5, 3, 3, 5, 0, 2, 2, 3, 2, 0, 2, 3, 3, x, 3, 5, x, x. The B line contains the sequence: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes a measure rest, a triplet of eighth notes, and a measure with a triplet of eighth notes and a measure rest.

Second system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a guitar fretboard diagram with two lines, A and B. The A line contains the sequence: 3, 2, 0, 2, 3, 2, 0, 5, 3, 5, 5, 0, 3, 3, 5, 0, 2, 2, 3, 2, 0, 2, 0, 3, x, 3, 5, x, x. The B line contains the sequence: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes a measure rest, a triplet of eighth notes, and a measure with a triplet of eighth notes and a measure rest.

Third system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a guitar fretboard diagram with two lines, A and B. The A line contains the sequence: 3, 5, 5, 3, 3, 3, 5, 0, 2, 2, 3, 2, 0, 2, 3, 2, 0, 5, 3, 3, 5, 5, 3, 3, 3, 5, 0, 2, 2. The B line contains the sequence: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes a measure rest, a triplet of eighth notes, and a measure with a triplet of eighth notes and a measure rest.

Fourth system of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a guitar fretboard diagram with two lines, A and B. The A line contains the sequence: 3, 2, 0, 2, 3, 3, x, 3, 5, x, x, 3, 5, 5, 3, 3, 3, 5, 0, 2, 2, 3, 2, 0, 5, 5, 0. The B line contains the sequence: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes a measure rest, a triplet of eighth notes, and a measure with a triplet of eighth notes and a measure rest.

TRACKS



64 y 65

# Ballando en un Hilo

(guitarra)

1 T  
2 A  
3 B  
4

15 3 5 3 0 x x x 3 5 3 5 3 5 3 0 x x x 3 5

3 5 3 0 x x x 3 5 3 5 3 5 3 0 x x x 3 5

3 5 3 0 x x x 3 5 3 5 3 5 3 0 x x x 3 5

7 7 7 7 5 5 5 5 5 5 5 7

4 2 0 3 0 2 2 9 7 9 7 9 6 8 5 5 5 5 7

First system of musical notation. The top staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff shows fingerings for the right hand (T) and left hand (B). The right hand fingering is 5 4 6 5 6 5 7 3 5 3 0. The left hand fingering is 5 4 6 5 6 6 6 4 6 9.

Second system of musical notation. The top staff continues the bass clef melody. The bottom staff shows fingerings for the right hand (T) and left hand (B). The right hand fingering is 4 2 6 3 0 2 2 9 7 9 7 6 8 5 5 5 5 7. The left hand fingering is 3 5 3 0.

Third system of musical notation. The top staff includes a triplet of eighth notes. The bottom staff shows fingerings for the right hand (T) and left hand (B). The right hand fingering is 7 6 x 5 5 2 3 2 0 2 0 2 3. The left hand fingering is 5 5 4 0 2 0 3 0 0 x x x x 3 3 0.

Fourth system of musical notation. The top staff continues the bass clef melody. The bottom staff shows fingerings for the right hand (T) and left hand (B). The right hand fingering is 5 5 x x x 5 7 7 7 7 0 0 x x x 3 3 0 5 5 5 5 3 5 7 7 7 5 7. The left hand fingering is 5 5 x x x 5 7 7 7 7 0 0 x x x 3 3 0.

Fifth system of musical notation. The top staff continues the bass clef melody. The bottom staff shows fingerings for the right hand (T) and left hand (B). The right hand fingering is 0 0 x x x 0 0 0 5 5 x x x 5 7 7 7 7 0 0 x x x 3 3 0. The left hand fingering is 0 0 x x x 0 0 0 5 5 x x x 5 7 7 7 7 0 0 x x x 3 3 0.

A

5 6 7 0 0 x x x x 3 3 0 5 5 x x x x 5 7 7 7 7

0 0 x x x x 3 3 0 5 5 5 5 3 x 5 7 7 7 5 7 0 0 x x x x 3 3 0

5 5 x x x x 5 7 7 7 7 0 0 x x x x 3 3 0 5 5 5 5 3 x 5 7 7 7 5 7

0 0 x x x x 0 0 0 5 5 x x x x 5 7 7 7 7 0 0 x x x x 0 0 0

5 5 5 5 3 x 5 7 7 7 5 7 0 0 x x x x 3 3 0 5 5 x x x x 5 7 7 7 7

Б

0 0 x x x 3 3 0 5 11 9 11 9 x x x 8 8 x 7 8 7 0

9 9 9 9 7 7 7 7 7 8 8 8 7 8 7 0 8 7 9 9 9 9 7 5 7 7

8 8 7 8 7 0 9 9 9 7 7 0 0 3 4 5 5 5 5 5 5 6 7

А

12 14 14 11 12 12 0 11 11 7 7 9 0 0 x x x x x 9 9 0

5 5 x x x x 5 7 7 7 7 0 0 x x x x 3 3 0 5 6 7



**Alejandro Giusti** comenzó a estudiar guitarra clásica a los nueve años, en forma particular. Más tarde, se interesó por la batería, (instrumento que tocaría durante dos años) y posteriormente cursó estudios en el Conservatorio Nacional de Música "Carlos López Buchardo". Sus maestros fueron Horacio Moscovici y Luis María Coralini en armonía, composición y piano.

A los 17 años descubrió el bajo y empezó a perfeccionarse en este instrumento con el Maestro Bucky Archela, siguiendo luego sus estudios en forma autodidacta.

Como profesional participó en la grabación de más de 30 discos e hizo giras con distintos artistas.

Desde 1993 escribe la sección de bajo de la revista "El Musiquero".

Dentro de la Fusión, tocó con Dino Saluzzi, Alejandro Santos y Quique Sinesi.

Durante el año 1994 formó el trío "La Cara de Dios", el cual estaba integrado por Daniel "Pipi" Piazzolla en batería y Pablo Rovner en guitarra, tocando FUNK por el circuito de Bs. As. Con esta formación, más la incorporación de Damián Fogiel en saxos alto y tenor, y Cristian "Látigo" Díaz en trompeta, se forma en

1997 su banda solista, la "GUISTI FUNK CORP.". En octubre sale el primer CD de la banda, "BARRIO FUNK", el cual contiene un bonus track grabado en la muestra

"Buenos Aires No Duerme".

Dentro de sus referencias musicales se puede nombrar a: Jaco Pastorius, Marcus Miller, Stuart Hamm, Miles Davis y Weather Report.



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